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Jack Greene

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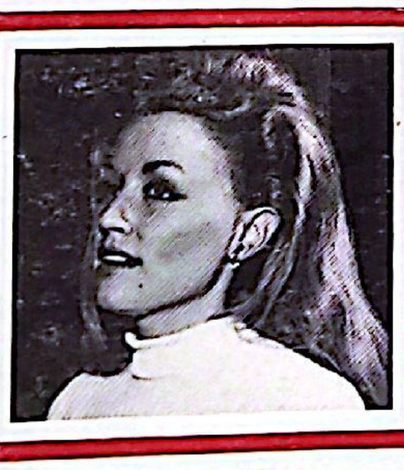
JACK GREENE: An in-depth interview conducted by one of Country Music's top personalities, RALPH EMERY!



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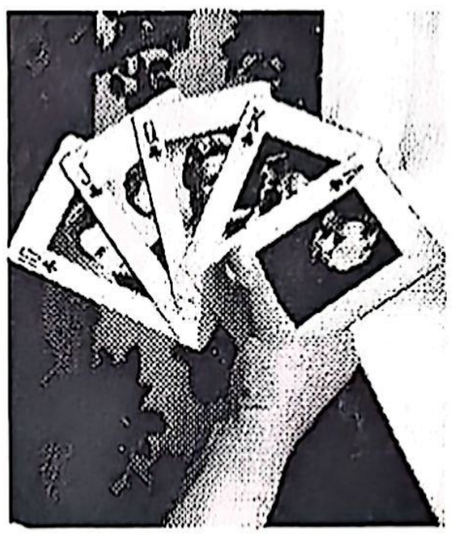

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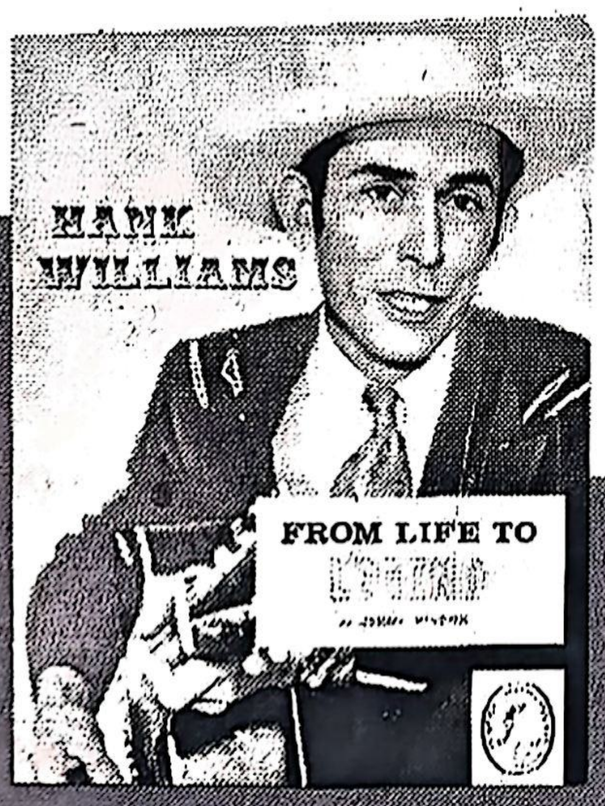

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ART DIRECTOR
David L'Heureux

FEATURE INDEX

A New Star From Canada/Ray Griff 6

Focus On The Playroom 8

Sugar And Spice And Everything Nice/Melba Montgomery 10

Ralph Emery Interviews Jack Greene 12

A Satisfied Man/Porter Wagoner 16

A Poet Of Our Times/John D. Loudermilk 36

An Interview With Dolly Parton 39

From Radio Row To Record Row/Jack Reno 42

CSR Photo Parade 44

SPECIAL DEPARTMENTS

Editor's Memo 4
Story Behind The Songs 8
The 'B' Side by Don Bowman 24
Songwriter's Corner by Lawton Williams 25
Letters To The Editor 26
Pillow Talk by Ray Pillow 30
Written In The Stars/Carl Smith by Larry Sohmer 31
Canadian Country by Blake Emmons 34

INDEX TO HIT SONGS ON PAGE 19

COUNTRY SONG ROUNDUP published monthly by Charlton Publishing Corp. Vol. 20, No. 107, May, 1968. Office of publication, Charlton Building, Derby, Conn. 06418. Entered as second class matter at the Post Office of Derby, Conn. Second Class Postage paid at Derby, Conn. ©Copyright 1968 Charlton Publishing Corp. All rights reserved. Printed in U.S.A. Annual subscription $3.50; two years $6.00. Subscription Manager: Ida Cascio. Authorized for sale in the United States, its territories, possessions and Canada only. Not responsible for loss of non-return of unsolicited photos or manuscripts. SUBSCRIBERS – Please be sure to send old address as well as new one and allow 6 weeks when notifying us of address change. ADVERTISING OFFICES: NEW YORK – Robert M. Petit (Advertising Sales Manager), 529 Fifth Avenue, 10017 (212-TN7-2266); MIDWEST – Rudolph P. Skarba, 333 No. Michigan, Chicago, Illinois 60601 (312-726-8987); WEST COAST – Murray Bothwell, 495 So. Arroyo Pkwy., Pasadena, Calif. 91101 (213-681-9155); NASHVILLE – Roger Sovine, 815 16th Ave. South, Nashville, Tenn. 37203 (615-255-6535).

EDITOR'S MEMO

We all wish to thank you for the wonderful way in which you've accepted CSR as a monthly publication. It is very gratifying to know that we have such loyal readers. However, everyone here is aware of the great obligation we owe to you and we pledge ourselves to work as hard as we can to make CSR the best possible of all magazines. We also appreciate all your letters and hope you'll keep writing and tell us what you like or don't like about CSR and what you would want to see in these pages.

If you think the life of a country singer is all glamor you're sadly mistaken. If you don't believe that you can just ask our good buddy, *Clyde Beavers*. The Clyde Beavers show itself witnessed a show while performing their annual Christmas benefit at the Tennessee State Penitentiary in Nashville. Clyde was in his final number, a spiritual, when a groan was heard from the back of the packed auditorium. Aubrey Hollingsworth, a guard at the institution, had been stabbed. Two inmates fled the theater and proceeded to their cell block where they were met by more guards. During the ensuing melee, two more guards. Herschel L. Currie, and William A. Fields, were knifed; and another guard, Bryon Bean, was taken at knifepoint into the cell block as hostage as the two inmates demanded to see the warden, Murray Henderson. The Clyde Beavers troupe and several of their wives were detained on stage in the theater until assistant warden Jime Rose, Mr. Hack Johnson, and several trustees could get the group to the safety of a rear trap gate. A sensational climax to a truly great show. The Beaver group is recuperating over the remaining holidays in San Juan, Puerto Rico where they are entertaining members of the Naval Forces stationed on the island.

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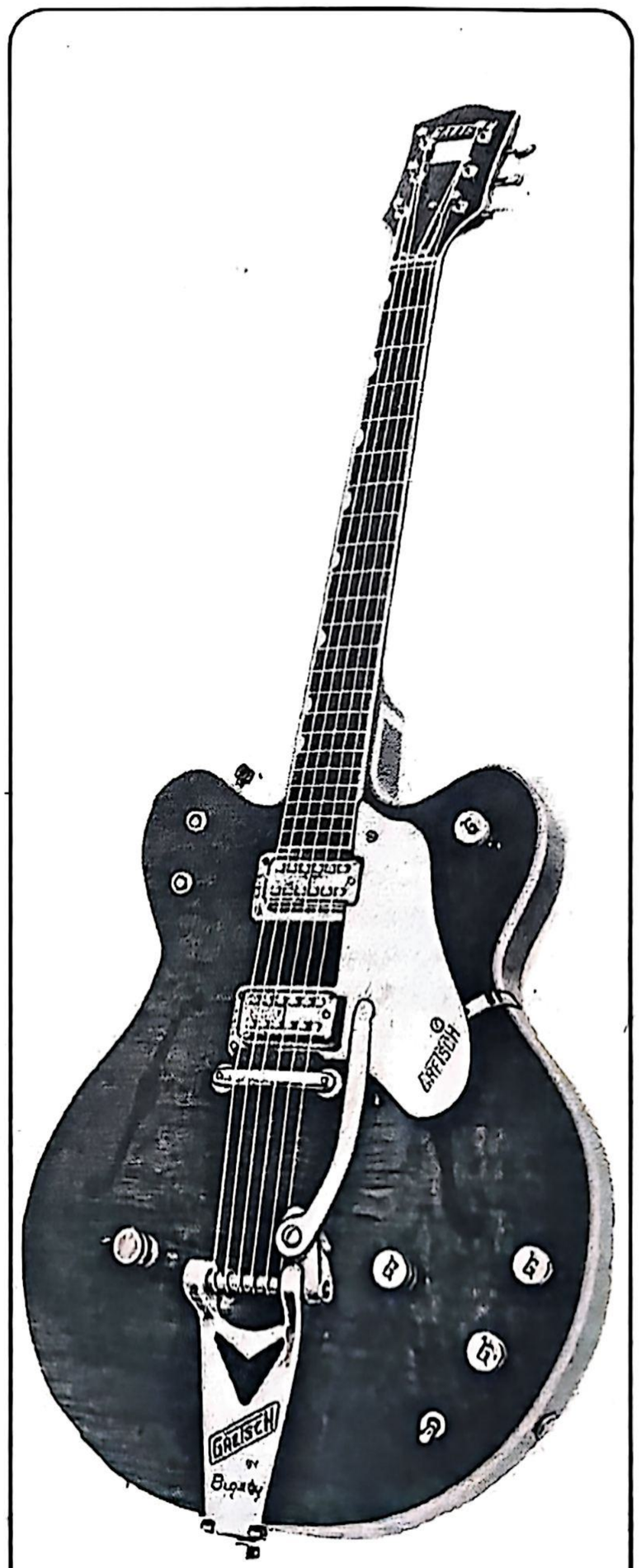

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GRETSCH

A New Star From Canada

RAY GRIFF

After writing hundreds of songs, many recorded by some of the top artists in the business, Ray Griff's biggest dream finally came true: a hit recording of his own. It took one of his own songs to put him on the charts, "Your Lily White Hands."

Ray is another in a long line of Canadians to make country music his life's work. He was born in Vancouver, B.C., Canada. While still an infant he moved with his mother and brother, Ken, to a small lumber town in Alberta called Winfield, where his mother was employed as a bookkeeper. It was here that Ray first began to show an interest in music. He sang at different community functions, and at the age of eight played the drums in the school band.

When Ray was twelve the Griff family moved to Calgary, Alberta. For the next few years Ray sang with choirs, barbershop groups, entertained on weekends with bands which he formed, and performed with various Grand Ole Opry packages that appeared in that area. During his school years, Ray was an outstanding athlete, and was invited to enter the Canadian Olympics, but did not feel that he could spare the time from his music to train for such an event.

When he completed high school, Ray found a job with Trans-Canada Airlines. He also did a weekly T.V. show and entertained in a local night club six nights a week. He spent his vacations in Nashville, Tennessee, showing his songs and trying to secure a recording contract for himself. During this time he was successful in getting songs recorded by Johnny Horton and Jim Reeves. Ray then went into entertaining as a full time job, and played the night club circuit throughout Canada, before deciding that his music interests could best be served in Nashville.

He arrived in Nashville in January of 1964 with ten dollars in his pocket, and thr routine of one meal a day began. He finally found a job with a music publishing company. The salary was small but he managed to survive and began to get more songs recorded by such artists as Marty Robbins, The Blue Boys and Charlie Walker. It was while working with this company that he met his future business partner, Carla Scarborough, a fellow employee. In April of 1965, Blue Echo Music, Inc. was founded with Ray as president and Carla as secretary-treasurer.

Since the formation of Blue Echo Music, Ray's songs have been recorded by: Eddy Arnold, Gary Marshal, Stonewall Jackson, Teresa Brewer, Wayne Newton, Diane Leigh, George Morgan, Connie Smith, Ray Pillow, Bob Luman, Roy Bee, Slim Whitman, Lavern Baker, Sheb Wooley, Keith Hitchner, Jean Shepard, David Houston, Dottie West, Jack Scott, George Hamilton IV, Billy Walker, Tommy Hunter, and Wilma Burgess. The last-named recorded his song "Baby" which received a BMI award in 1966.

We believe when you hear Ray sing, or see him perform, you will agree with us that he has a bright future in the wonderful world of country music. ●CSR

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Story Behind The Song

SKIP • A • ROPE

A new song, a new writer, a new artist, and a new hit. That's been the story of "Skip A Rope," the song which took the country by storm in the latter part of 1967.

Much of the credit for the hit can be given to Buddy Killen, Tree Music exec who has built a reputation for spotting talent such as Roger Miller, an exclusive Tree writer, and Joe Tex, top R&B artist who records on Tree-owned Dial Records and is produced by Killen.

Killen gave a writer's contract to Jack Moran after hearing only one tape...that of "Skip A Rope." Moran, a native Pennsylvanian with an impressive background which includes a Phi Beta Kappa key at college graduation, has struggled against the odds of blindness since age fourteen. The powerful lyrics of the song express a deep questioning attitude toward life which attracted Killen immediately.

Co-written in its final version with Tree employee Glenn Tubb, the song was turned down by five A&R Producers in Music City who objected to some of the lyrics.

Enter Henson Cargill, a night club entertainer from Oklahoma, who came to Don Law with a tape which convinced the reknowned producer that he had talent. After spending a week finding material for a session, Cargill still lacked one "A" side on the eve of the session. Talking with home town friend Tom Hartman, now on the Professional Staff for Tree; Henson heard "Skip A Rope," and knew immediately that this was the song. Law agreed and the song was cut.

All that remained was to find a label. And Monument Records was willing because of the belief that Steve Poncio and Fred Foster had in the song.

●CSR

FOCUS ON THE

It was a chilly night the evening of October 17th, barely a year ago, when the decision to go full-time country-western was reached in the small backroom office.

Rock and roll had seemingly reached its "death rattle" period for the now. Henceforth it would be the "Nashville On Peachtree" Playroom. Country artists' names both old and new were tossed around by Buddy and Annette McMahan and Bob Gill as to what act would christen the soon-to-be-converted room.

November 14, 1966 was decided upon for changing to the new policy. George Hamilton IV was booked to open the club and the ball started rolling. With the old policy, peak nights had seen more musicians on stage than customers in the 300-seat room.

What started out as a Wednesday-night-only star, with a weekly house band, has graduated into a six-night-per-week engagement for the biggest names in the country field.

Most of the acts have played to standing-room-only audiences, and some like Merle Haggard, George Jones, Ferlin Husky, Bill Anderson, Charlie Pride and Jack Greene have played to turnaway crowds.

The Playroom offers three shows nightly with ample dance floor space. It is owned and operated by Buddy and Annette McMahan. The room staffs ten waitresses, two bartenders plus a service bartender, three doormen and two cashiers to handle their crowds.

On November 14th 1967, the Playroom celebrated its first anniversary. Faron

Waylon Jennings at the Playroom.

Wynn Stewart "doin' it!"

Six lovely Playroom Waitresses.

PLAYROOM
Atlanta, Georgia

George Jones sings at the Playroom.

Who else but Jimmy Dickens?

Buddy & Annette McMahan - Owners

Young and his Deputies did the anniversary honors.

The owners are proud of the progress they have made since taking the big gamble into a field that was completely new to them (even though they had been in the club business for 17 years). They both admit that only with the help of God, the marvelous talent agencies in Nashville and the wonderful artists themselves have they been able to give their many customers the kind of entertainment they want and *that is Country Music.*

The club is decorated in tones of red, gold and black and as you come in from two entrances you will find pictures of all the greats who have appeared in the club. This is called the Playroom picture gallery.

The waitresses are dressed as cowgirls in short western outfits complete with fringe and boots.

You can overhear conversations like these all over Atlanta lately. Quote: "Where shall we go tonight?" "How about the Playroom?" "O.k. Who's there?" "Who cares? *They always have a star."*

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kind of girl.

Melba recently gave us a capsule history of how she got started in this business of making Country Music:

"I got started in 1958 in one Pet Milk contest. There was this one guy that was in the contest also—I'm sure you're familiar with him—Johnny Tillotson. It was Johnny Tillitson, Margie Bowes and myself in the first contest. From that I went to work with Roy Acuff. He had heard me sing and he hired me. I went to work with Roy, up till the early part of 1962; then I started recording and went on my own. I enjoyed working with Roy Acuff very much. He taught me a lot about the business. He's a great guy. I hadn't even recorded before I went to work with him, and didn't after, except some of the recording with Roy. That is, in the trio work with Roy, but other than that I hadn't recorded. But he really taught me a lot about the stage. I enjoyed it very much."

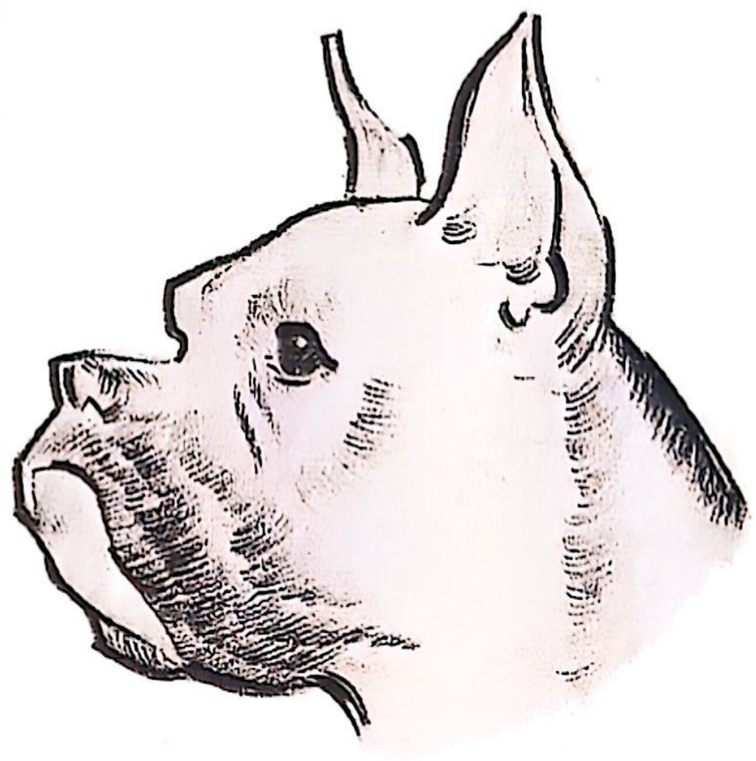
Roy Acuff must be a fine teacher because Melba has become one of the finest stage performers in the world of Country Music. She bowled over all the reviewers for the trade magazines when she made her first appearance at the Nashville room in New York. With that dazzling, dimpled smile, her fine voice and her bubbly effervescence the beautiful Miss Montgomery lights up any stage she steps on.

To compliment her stage work she is equally adept with a pen. She has already written several hit songs, and, although she doesn't have as much time as she'd like to any more, she still keeps turning out great material. In addition to this, are, of course, her own hit records, both as a single and in her duets with both George Jones and Gene Pitney.

When you take into account all this talent and success, couple it with her great beauty and charm, one great question remains: Why in the world is she still single? It kinda makes you lose faith in American manhood, doesn't it?

●CSR

TEST YOUR TALENT!



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EDITOR'S NOTE:

It seems only fitting and proper that since Jack Greene was, according to the CMA the number one male singer last year, we have, according to you the readers of CSR, the number one radio personality in the nation, Ralph Emery and Jack get together for a gab session. We wish to offer our deepest thanks to both these busy and talented guys for taking the time out and sitting down in front of a tape recorder for this interesting and important interview.

RALPH EMERY Interviews.....JACK GREENE!

Ralph: This is the Jack Greene interview for Country Song Roundup and we will, in the interview, review 1967 and ramble around to the other parts of Jack's career. I've known Jack since the Atlanta days when he was a member of -- I always want to say Peach Tree Cowboys, but that wasn't it, was it, Jack?
Jack: No, I met you when I was with the Cherokees.

Ralph: You were playing drums and leading the band. I always thought that was kind of peculiar for anyone to be the leader and have to stand out in front with the drums. Jack, I noticed today that Cash Box magazine verified what we all knew: "There Goes My Everything" was the number 1 single for 1967; and not only that but the album by that title was the number 1 album. So you've won some more honors.
Jack: I'm real grateful. I feel the same way I did the night we talked after the convention: that so many people have had something to do with it and I'm proud of it; and at the same time I'm very grateful for all the things that have happened.

Ralph: In an earlier interview on the radio we discussed something, your age and the number of years that you've been working at this business, and I've always thought since that interview that you were a shining example of perseverance. It is great for any performer to have, to be successful, I think. The Duke of Paducah once said, "Talent is great but perseverance is worth more than talent or money!" I think you tried for twenty-four years to get a record, didn't you?
Jack: That's right. We had offers on small labels and this and that. It was always, "You spend so much money and we make so much." But we didn't go for that kind of a deal until I found the right kind of deal through Ernest Tubb on the Decca label after we did some stuff in the Texas Troubadours album but you're right about being so many years in the business. So many people say you made it overnight. But after working twenty-four years in the clubs and doing every kind of work and actually you lost money. It actually cost you money in the first years of the work.

Ralph: You mean you worked at a loss for a number of years?
Jack: I know a lot of times we'd go out and work a Saturday night engagement. Actually, when I first started working in the business, I was going to school. After school we'd go out on weekends and work square dance jobs back in Eastern Tennessee around Maryville.

Ralph: You're from Maryville, Tennessee, aren't you?
Jack: Yes, and I know a lot of times we'd make three or four dollars and by the time you paid your gas bill and had a beer or two and paid for the cleaning of your costume and put a set of strings on your guitar, or whatever instruments you played, you lost money in the long way around.

Ralph: Did you ever think about quitting the beer drinking, Jack?
Jack: I could have saved a little bit there, couldn't I!

Ralph: Jack, in the early years, I wonder if you worked with many of the stars that came out of Knoxville and eventually became Grand Ole Opry performers and who at that time were working an old show called the Midday Merry-Go-Round. Did you work with any of them?
Jack: Yes, I was on that show. Actually I played bass at that time and I worked with a group called "Clyde Grubb and the Tennessee Valley Boys." At the time I was on this show, which was 1948-49, many of the top names in country music now that are here today in Nashville, like Don Gibson, Flatt & Scruggs, Archie Campbell, Chet Atkins, Homer & Jethro, and Carl Butler before he teamed up with

Pearl on records, were there in Knoxville.

Ralph: At that time would you say these people were virtually unknowns?
Jack: Yes, sir, they were. As far as being nationally known, because this was a local radio show and they worked out of that local radio show on a 10,000-watt radio station and it couldn't have covered more than a 100-square-mile area! So actually they just worked within listening distance of this station and you would say they were unknowns. Carl Smith was the first out of Knoxville.

Ralph: Even the bass player became famous eventually. That's fantastic that so many name people who became stars eventually were all on the same show and were all unknowns.
Jack: That's right. Of course, we have other shows like that. I think Faron and Webb Pierce came from Shreveport, and from Wheeling, West Virginia we've got Wilma Lee and Stoney. There's a few other shows around the country but I do believe more people that are in Nashville now on the Grand Ole Opry and are big names, did come from that area.

Ralph: Jack, I notice in your earlier albums with the Ernest Tubb band you sang some Don Gibson songs. We've gotten the impression that Don is one of your idols.
Jack: Well, actually Don was the guy that got me interested in singers because when I first started in the business I was always a band man. I dug the records like Spade Cooley and Tex Williams, the big western bands, Bob Wells and things of this nature. I didn't particularly care for singers at all. I mean none of them knocked me out.

Ralph: Was it your ambition to be a big time drummer at any stage of your career?
Jack: Yes, it was. I guess I worked harder at it than anything. Especially when I first came to Nashville and joined the Tubb group, I worked real hard for five years to try to be a top drummer and, of course, in my early days I was playing bass, and my ambition was then to play bass for Spade Cooley.

Ralph: Then acknowledged King of Western Swing.
Jack: Well, that was the kind of music that I liked. Don Gibson was the first guy that ever made me sit up and take notice of the singers because I used to go to Knoxville on the Midday Merry-Go-Round. Before show time we'd be back in the dressing room rehearsing and I'd stand and watch him and listen to him, and I loved the way he played guitar and I kind of style the way I play after him. Of course, just hearing this or that type of song - nothing in particular. He didn't have but one record then out on Victor.

Ralph: Wouldn't have been "Blue Blue Day," would it?
Jack: No, it was before that, I can't think of it, now. But he only had one record out. By just listening to him warm up and sing backstage I really got to dig him. He had so much feeling and his vibrato was perfect.

Ralph: Was there anyone else in the business who had as much an influence on your style or your outlook on show business as Don Gibson?
Jack: No, I don't guess so, Ralph. I, probably in a roundabout way, subconsciously; all this came back to me in later years as a singer because I never really had paid much attention to singers like I said, and I don't guess any one particular person besides Don Gibson did help to shape the kind of work I've been doing.

Ralph: Jack, when you left Maryville, did you go to Atlanta at that time?
Jack: Yes, the first time we left Maryville was in 1950 and I went down to Atlanta with an already organized five-piece band with a fellow by the name of Cecil Griffin who is back in Maryville now. We went down to Atlanta to

try to work as a unit and we were very unsuccessful; most of us starved out and came back home. Cecil and I stayed down there and we got a job in a shoe store selling ladies' shoes; and about the same time I got the job in the shoe store I got a job with Harold Lee and the River Ranch Boys playing three nights a week at a VFW Post.

Ralph: Did you ever work with Pete Drake and the old band he used to have in Atlanta?
Jack: Yes, I did and this was a few years later, after I had been in the Army, and I went back to Atlanta and I worked with Pete in 1958. He played at a place called the Sports Arena in Atlanta.

Ralph: Was Roger Miller in that band?
Jack: Not at that particular time. I met Roger; he was in the Third Army band. He was already in the Army when I met him.

Ralph: Third Army headquarters, of course, is at Fort McPhearson, Atlanta.
Jack: Yes.

Ralph: What did Roger play in the Third Army band?
Jack: He played fiddle. He's a good fiddle player.

Ralph: Let's get back to our chronological order, Jack. You went to Atlanta. We'll say the first time you were selling shoes and you were working weekend dates, then what happened?
Jack: In early 1951 I was called to go in the Army because of the Korean war and I was inducted at Fort Lynnwood, Missouri and moved on to Camp Carson, Colorado and spent two years in the combat engineers, and during that time I went to engineering school in Fort Belvoir, Virginia; then I went to Alaska.

Ralph: Learn to build bridges?
Jack: Yes, I was a bridge foreman. Actually I went to Alaska and we put in anti-aircraft emplacements around the airfields in Alaska, and then I came back to Colorado and stayed three more months. When I got out of the Army I planned to go to Tennessee and stay there. I went to work at Alcoa, one of the aluminum plants in Maryville. I worked there three months and I got a call from an old friend of mine, Dude King, who was then working with the Peach Tree Cowboys, and he said they had an early TV show on WSB-TV and asked me to come down and work it. So I went down and started playing drums. I played drums very little before I went in the Army. I was not an accomplished musician on drums.

Ralph: How many years did you spend in Atlanta working on other bands and also, finally, forming your own band and working with that a while?
Jack: Outside the two years I was in the Army it was a total around nine, ten years. I took two years out for the Army and I left there June, 1962.

Ralph: From there you came to Nashville and joined the Ernest Tubb band. How did you get the job with Ernest Tubb?

Jack: Jack Drake, who has been with Ernest a long time, asked me about the job. Two or three times he asked me about coming up and doing the front man job when they changed from Rusty Gallery to Johnny Johnson. Rusty was quitting the Tubb band and going back to Texas and he called me then, and I couldn't come because of financial commitments. I had just bought a new home and we got a couple of children we were trying to raise. At that time I was working in the glass business in the daytime, installing auto windshields and door glasses.

Ralph: Jack, you've had almost every kind of job, haven't you?
Jack: Yeah, I've sort of been diddling around at all kinds of work. I've done construction work, glass work and salesman work. I couldn't take the job until Ernest came through in December 1961. At that time the drummer was Jan Curtis, who was talking about going back to the West Coast and they asked me about the job then in June 1962. Jack Drake called me again and asked me about the job, so I took it this time.

Ralph: Jack, it was with the Ernest Tubb band that you got a chance to record for Decca the first time when Ernest presented all the Texas Troubadours in an album without Ernest, and I believe, if memory serves me correctly, you sang the "Last Letter" in that first album and it was a beautiful record and there was a lot of play on it. As a matter of fact, you did solos, as did the other members of the Troubadours band. This band became known as one of the best country bands ever assembled and it was Jack Drake on bass, you on drums, Buddy Charlton on steel, and Leon Rhodes playing lead guitar, Cal Smith fronting. This was a very well-assembled unit and you guys played so well I thought you could read each other's minds.
Jack: We worked together so long. That particular group you're talking about was together over five years and when I joined the group Buddy and Leon had already been working together about a year, and I think Leon was very much responsible for the tightness of the group and the arrangements and all. He was an accomplished musician and he sort of carried the load in keeping the band good and tight. Of course, Jack Drake and I worked to-

gether so many nights. We worked so regularly on the road, say 25-28 days a month. The first year I was with him we worked almost 300 days.

Ralph: Wow! That doesn't leave much time to travel, does it?
Jack: That's right. We worked so regularly and so often, Ralph, we became very close. We did get to read each other's minds and I did get to be able to play just about what the guy wanted.

Ralph: Through recording as a part of the Ernest Tubb band and in the albums - and there were other albums featuring just the Texas Troubadours - this is how you came to the attention of Owen Bradley, I'm sure. Jack, I've often wondered how you've come to be a solo performer with your own contract at Decca.
Jack: It all happened because of the sales of this album that you're talking about, "Ernest Tubb Presents the Texas Troubadours." The cut that we put in there, the "Last Letter," seemed to be the most programmed cut, and later we knew, about four months after it was released, they put it out on a single 45 RPM and it was almost a year after that they signed me on an individual contract.

Ralph: Jack, did you make any records on a small label as a singer during these years that you've skipped over?
Jack: No, I never have, Ralph. I've had quite a few offers but being in business, being in the glass business and the sales and all, I wasn't interested in merely putting out a record. I was interested in building a business out of it if I was going to do that. The kind of deals I got offered there was no way in a world that a man could win.

Ralph: They were bad record offers!
Jack: That's right. There was no way that these labels could handle anything if it happened. There was no distribution, and sales would be low and, of course, the money that the artist himself had to invest because these small labels sometimes asked an artist to pay for his own session.

Ralph: Jack, I know that in your career "There Goes My Everything" was one of your earliest records but how many singles did you have before that?
Jack: The first one was the "Last Letter" on the Troubadour contract. The first record on my own contract was "Don't You Ever Get Tired Of Hurting Me." Hank Cochran wrote it. It never did get off the ground but it got played well, and then after that, "Ever Since My Baby Went Away" that Marty Robbins wrote, and then we waited a year between "Ever Since My Baby Went Away" and "There Goes My Everything" and we waited a year trying to get material and come to find out, "There Goes My Everything" had been lying around at the house for two and a half years.

Ralph: On a dub.
Jack: Yeah, I'd taken the song when Dallas Frazier had first moved to town and we played it for Owen and he said, "It's a good song; let's hold it. I think we've got better material." So I kept reviewing the song from time to time and my wife was responsible for this and she kept telling me it was the best song I had. It finally turned out that she was right.

Ralph: When was "There Goes My Everything" finally released?
Jack: In September of '66, just before our DJ convention.

Ralph: And it became a fantastic success. It was one of the songs nominated for a grammy and it was beaten at that time by "Almost Persuaded." Two pretty tough songs.
Jack: Good competition we had that year.

Ralph: And, as I told Jack in the fall during our recent convention that he certainly was vindicated by all the awards that he won in the fall for missing the grammy in the spring but "There Goes My Everything" proved its worth - the record, the album and the performer as Jack came down the home stretch toward the end of 1967. The Country Music Association had a poll and had a giant banquet and presented to the poll winners the awards on that illustrious night. Jack, how many did you win?
Jack: We got three that night.

Ralph: Can you tell us the categories?
Jack: First one was the biggest surprise to me: male artist of the year.

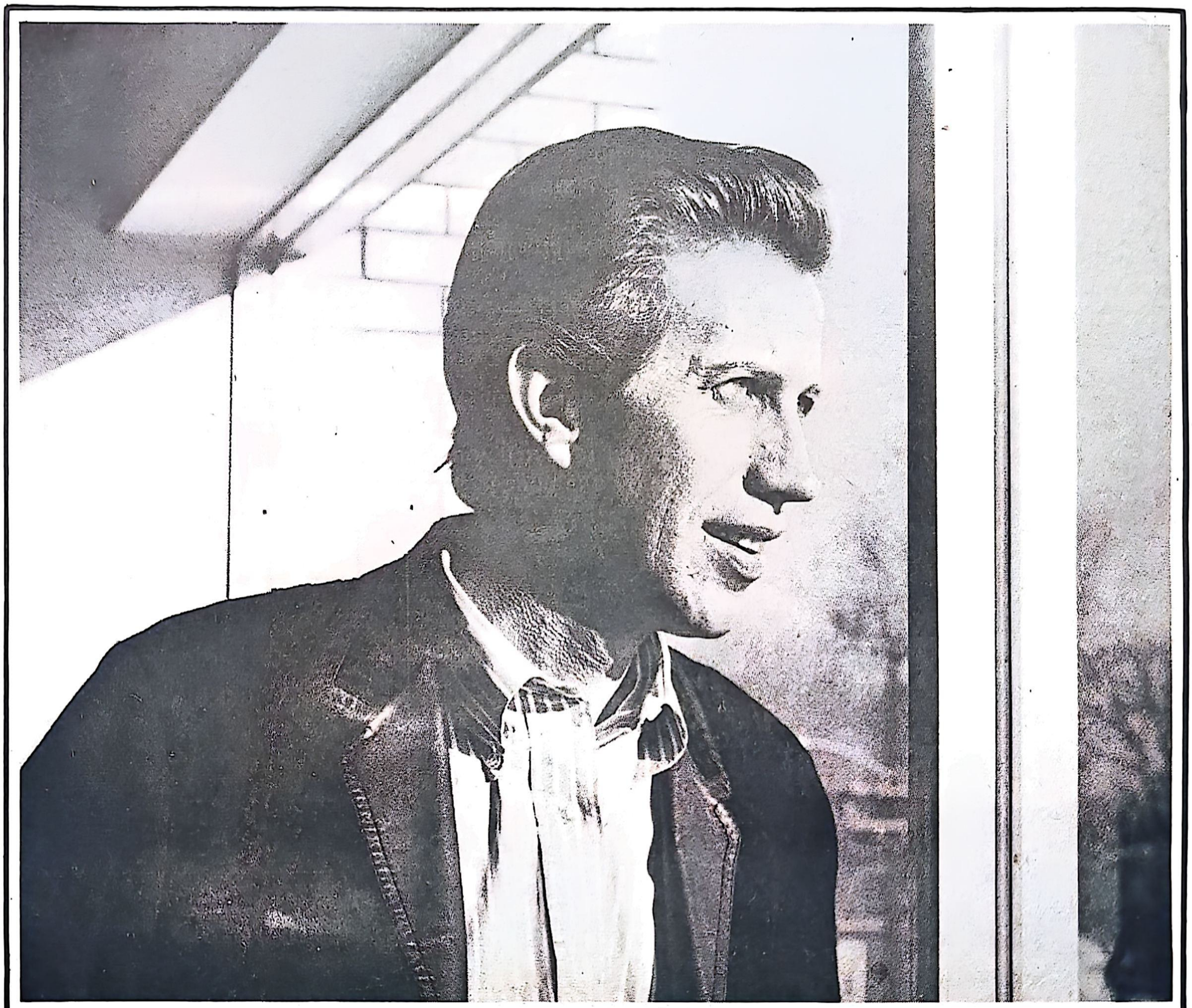
Ralph: Male artist of the year. The number one male singer!
Jack: And we got the number one single of the year and number one album. Of course, "There Goes My Everything" was for both of these and Dallas Frazier, the writer, won an award for the best song of the year.

Ralph: The song actually won four awards and I'm privileged to say that I wrote the linar notes for that album.
Jack: I'm very proud of that, too.

Ralph: I was helping you all I could, Jack.
Jack: I was really impressed and it was good, too.

(continued on page 48)

PORTER WAGONER
A Satisfied Man



In West Plains, Mo. there was a small boy who worked as a clerk in a meat market. Listening to the Grand Old Opry each Saturday night on the radio, he would mimic, in grand style, the emcees of the show, introducing his special guests...Roy Acuff and Bill Monroe.

During his spare time at work, he would play the guitar and sing. The owner of the market thought he was good enough to invest in a 15-minute local radio show... and the singing career of Porter Wagoner began.

A subsequent spot on KWTO in Springfield soon became a position on the Ozark Jubilee when the show was born a few months after his arrival.

Since then, an RCA Victor recording contract in 1950 and a TV Show of his own in 1960 have catapulted him to the top of that special breed known as the Country Music Star! Today a guest shot on the "Porter Wagoner Show" means exposure to 18-23 million viewers; while every songwriter on Music Row wants to write a song cut by Porter Wagoner.

Not always a top-selling artist, his contract with Victor didn't result in a big seller for the first five years. Finally in 1955, he paid two musicians scale rate of $41.40 and they cut a session at the radio station in Springfield. "A Satisfied Mind," recorded at the cost of $82.80, was the number one song of the year. And since that time he has had a successive list of hits over the years.

The making of a Country Music Star can happen at any time. The ever-present possibility of the combination of personalities, talents and circumstances to make success possible for anyone, reaffirms the principles which form the basis of the government of the United States.

With the Porter Wagoner Story, the most significant factor is the man himself. He

Porter Wagoner with his personal secretary, Joan.

speaks with the easy-going manner and the sureness of a man who knows who he is.

With no hesitation, he answers that the worst thing a man can do is to be something he's not. And this is the basis for everything he does...knowing what he is and being true to that. His goal is to be the best Country Music entertainer he can possibly be, and he does everything he can to accomplish that goal.

For example, like many other successful artists, he has accumulated a great amount of wealth over the years. Refusing to be forced into the position of being a businessman, thus taking his attention away from his music, he long ago gave over all the financial decision-making to a man he can trust. He then can devote all his time and energy to his recording, his TV Shows, and the fulfillment of his personal appearance obligations.

He feels that his TV Show has been the most significant factor in his success. Now the most successful syndicated show of its kind, the popularity of the show lies in the personality of its star. Chosen from among other top artists appearing on the Opry one Saturday evening in 1960, Porter's directness and sincerity as a host and his genuine endorsement of the products he sells has resulted in increasing markets every year for the show and increasing

Porter with A&R man for RCA Victor Records, Bob Ferguson.

Dolly Parton and Porter go over some tunes together.

popularity for Porter.

In the face of this popularity he is still able to retain his integrity of motive. Once asked to endorse a product he did not believe in, he turned down the offer even though a great amount of money was involved.

Commenting on the new "sophistication" of Country Music. . .the more complex arrangements and the strings, trumpets and harpsichords now being added to the sessions...he feels that the "big sound" simply isn't Porter Wagoner. In addition, he wants to retain the ability to reproduce the sounds of his own recordings during personal appearances with only the Wagon Masters to back him up.

His recording of "Julie," written by Waylon Jennings and a folk-country song, was a way of varying his own style without getting too far afield.

It is clear in talking with Porter Wagoner that he is a happy man. He is surrounded by people he loves...the Wagonmasters and a new featured artist on his show, Dolly Parton, who brings a new spark to the traditional format. And he loves his music. When he needs a vacation, he has his other love...golf, a sport he excels in.

He couldn't have chosen a better title for his first hit song than "A Satisfied Mind." It is so indicative of the way he lives his life. ●CSR

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JOHN D. LOUDERMILK

A Poet Of Our Times

John D. Loudermilk is a great admirer of the people's philosopher, Eric Hoffer. In a way it is rightly so for John writes his songs in much the same way Mr. Hoffer of the Passionate State Mind writes his philosophy. He strips away the pretentiousness, the tinsel, and gets down to the throbbing heart of the matter. John can see in a situation that to a normal, less sensitive eye would be repulsive, the germ of a song that is filled with hope and love such as George Hamilton IV's latest hit, "Little World Girl."

"Do you remember when we had the board meeting in San Diego in July? Well, I went from there up to L.A. and San Francisco with Bob McCluskey of Acuff-Rose. We rode up in his car. I wanted to check out the hippy scene. Well, I wasn't sure what my reaction was at that point as far as the whole scene went because I was so confused. But this song was actually written about a little hippy girl that Bob and I saw in the park there. She was sitting down on the ground in this park and there was smoke all up in the trees from the pot these kids were smoking. It looked like a forest fire. This little girl was sitting there reading the New Testament. I was talking with this part-time hippy, the kind that keeps his clothes rolled up in the trunk. He tells his wife he's going to work, and goes

(left to right) John talks shop with Gunther Schuller, President of NECM, and Sydney Kaye, BMI board Chairman.

and changes into his hippy clothes at a filling station. He goes down the park all day long and kind of fools around and at night goes back to the place and washes up and then goes on home and watches the tube — —the Huntley Brinkley thing. He was the only cat I could talk to — the rest of them were too far out. I said to him, 'What about the little girl?' She was about 13 or 14, just a child. He said, 'She ain't been asleep or nothing since yesterday. She's just been sitting there reading the Bible.' "

And so, out of a situation that is sordid and pathetic, one that would cause most people to fill with disgust and try to submerge its memory deep in their subconscious where it could be conveniently forgotten, came a song. But not a song of bitterness and despair, not a song extolling the hallucinogenic powers of pot but a song of hope. I think also that the fact that a scene of such misery such as this should inspire such a song, is a good insight into the brilliant and active mind of John D. Loudermilk. He is a man who can look at a situation and see it for what it really is and see also where the real answers lie. "I think the line in 'Little World Girl' that sums up the whole thing is: 'When its cold come on home.' Go ahead, make your point, get your message across. Everybody's got a message whether they have any brains or not. But when you get tired, come on home to Idaho and we'll solve the world's problems on an Idaho farm by the fire. That's really where the world's problems are solved; they damn sure aren't solved in the streets."

His is a probing, interested mind — his many different hobbies and interests have been chronicled in these pages before. However, his greatest interest is people. He wants to know what makes them tick and so he peels them like an orange to discover what's really inside. He detests the phonies and phoniness of the world. Of all the songs he's written I think the one I like best and the one that to me typifies John himself is not one of his many world-famous hits. It's a song he wrote a while back called, "I'm Looking (For A World)." It's included in an album called "John D. Loudermilk Sings A Bizarre Collection Of The Most Unusual Songs." Following are the lyrics to it:

A paper pack of sugar
A plastic spoon and knife
A paper cup, a paper plate
A different girl each night.

I'm getting tired of a paper and
a plastic world
One that's not a lasting world
That's how I feel.

I'm looking for a silver and a crystal world
Not an artificial one
But one that is real.
Plastic flowers, electronic steeple chimes
Seem to be becoming the symbols
of our times.

I'm looking for a simple sandy, sun-tan
world
Not a handy man-tan world
But one that's true
I'm searching for
The kind of honest world
That I'll find in a girl like you.

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His search for the genuine leads him in many different directions. He chases hurricanes in the belief that people, when faced with great disaster, lose their shields of pretense and become what they really are. In the places where people huddle, during a hurricane, they become (perhaps out of fear) real human beings, part and parcel of that world John D. is looking for and so he is there.

John is also a member of a vanishing breed: he is a brilliant conversationalist with informed opinions on just about every subject imaginable. A word of caution, if you ever venture into a debate with him, whether it be on the war in Viet Nam, the flower generation, or Country Music: you better have your facts straight because it's a good bet *he* will. If a cuss is colorful language then John D. Loudermilk's speech is a virtual kaleidoscope. But to John a good old-fashioned epithet is not really a curse — it is a form of verbal punctuation. It has as much meaning and reason for being as the period at the end of this sentence.

This articulate North Carolinian states his opinion with great candor and he is also noted for having broken the rules of convention on a few occasions. Which leads to another interesting point. No

(continued on page 47)

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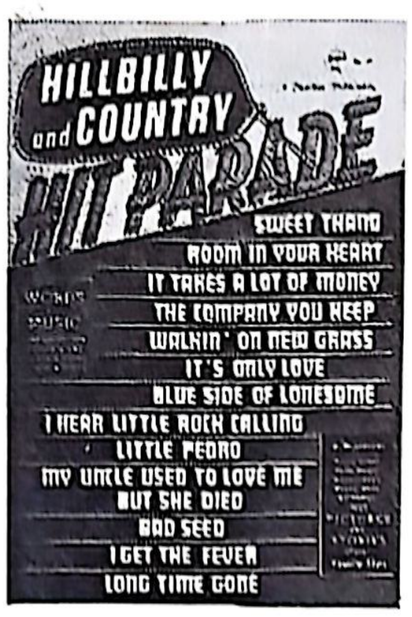
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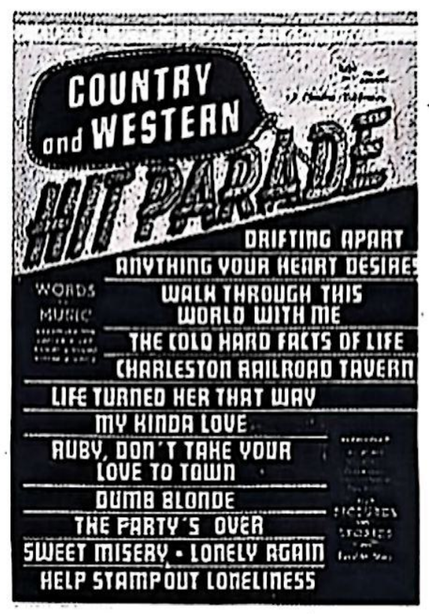
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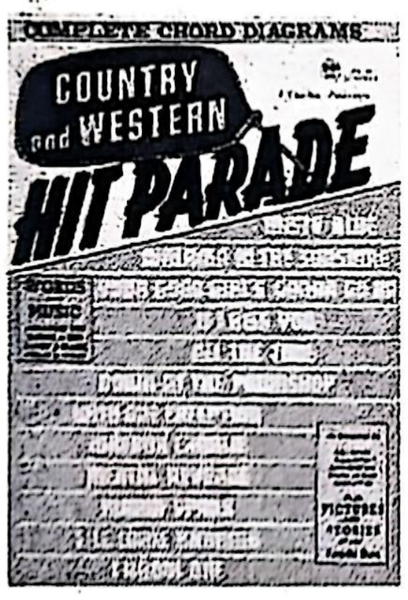

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An Interview With DOLLY PARTON

CSR: Where are you from originally, Dolly?
Dolly: East, Tennessee, a little town in the foothills of the Great Smokey Mountains.

CSR: How did you first get interested in country music?
Dolly: Well, I've always sung in church. My mother and all her people - my mother's father was a preacher and we used to sing, and so did my mother. But I really started in church in revivals, and just going from place to place in the country singing in churches. When I was ten years old I started singing on this local show in Knoxville, Tennessee, on radio and television. I used to work in the summer when school was out and then on holidays. I started there, and I worked there for almost eight years, and then I came to Nashville. That's really how I got started. As you can see, I'm from the country and that's how it all started.

CSR: Was the town you lived in a very small one?
Dolly: Yes, real small. I didn't really live in town. I lived in Saville County. There's a small town of Savilleville - I'd say we lived eight to ten miles out of Savilleville up in the country. We lived on a farm. There were twelve children in our family and we always had to raise our own food. I always lived in the country; I never lived in a city at all.

CSR: Do you know what your first reaction was when you saw a big town?
Dolly: Well, my grandmother used to live in Knoxville, which is the biggest town near where we lived. It's about thirty-five miles from where we lived. I remember when we used to go down -- my daddy didn't have a car but they used to come and get us sometimes on weekends and holidays, but we just thought it was the greatest thing in the world. It was the biggest place in all the world. But I really don't remember my exact reactions, but I really thought it was the whole world right in one town.

CSR: How do you like working with Porter and the group?
Dolly: Oh, everything is working out fine.

They're just wonderful to work with. All of them are real good people and they're all easy to get along with. You don't have any problems at all. It's working out real good so far.

CSR: How do you enjoy, or do you enjoy, the travelling?
Dolly: I do, on the bus now. Before I started with Porter I had a three-piece band in which we were all relatives - all uncles - and we travelled in a station wagon. That part I didn't like at all because it's real hard, on a woman especially. We got along good but it's just that we were relatives. But when we started on the bus, Porter's bus, I just couldn't believe it. I have a bedroom in the back and you know they have all the comforts. You know, a kitchen and all. It's just like being home all the time. The difference is you're really going places. It's really nice; it's like a trailer.

CSR: You recently signed with RCA Victor?
Dolly: Yes, I signed a few months ago. I have one more release coming out on Monument who I had recorded with for three years. That's who I started with when I came to Nashville: Fred Foster. Then when I signed with Porter, about the same time my contract with Monument ran out, and so we thought that, since we were working together and everything, it would be better to change. RCA Victor agreed to it and they did want me -- a real good switch for me. So, just as soon as I signed, we did the duet album and the duet single; and the single's been doing very well, so we got off to a pretty good start. You know, with the show and the change of record labels and everything.

CSR: Are you married, Dolly?
Dolly: Yes, I've been married almost two years in May. We got married on Memorial day.

CSR: How does the travelling around affect your married life?
Dolly: Well -- really, if you got a good understanding husband, you really don't have that many problems. Of course, everybody has the little problems. He understands, so we really don't have that many problems at all. We have a few, but nothing out of the ordinary.

CSR: What do you look forward to in this next year, especially since you've gotten tremendous recognition and have had several really good records? Is there anything else you would really like to do, and that you haven't done yet?
Dolly: No, I don't think so. All I want is to be successful at being a country and western artist and my writing. Of course, I just started a new publishing company of my own, so I'm publishing all of my own songs now. I'd like to be successful at that, and just be successful at that. I really don't have any desire just to do anything else. A lot of people ask me if I have a desire to be in the movies but I really don't. Maybe I might be a part of the movies around here but all I want is to be successful at my singing and writing.

CSR: Is there any phase of your career that you enjoy the most: writing, recording or performing?
Dolly: Well, not really. I think that all is just a combination and I have to do all of it to be satisfied. A lot of people have asked me which means the most, my writing or my singing. Really, it's all in one as far as I'm concerned. It's just soul; you have to get it out. Either you have to write it or sing it. There's no difference between them; it's all just part of me. I just think of it as one, really.

CSR: When you write, is it a strictly inspirational thing or do you set aside, a specific time to sit down and write?
Dolly: Sometimes I think maybe I'm getting behind in my writing and I will just make myself sit down and try to think. At times, if I sit there long enough, I'll get in the mood. Usually, no matter where I am, it's like a spell comes over me, or I just get in the mood and it inspires me to write. I like to get in the mood: I write so much better when I'm in the mood than when I make myself sit down and write.

CSR: Who is your favorite songwriter other than yourself?
Dolly: I really don't know. I have so many. I think Harlan Howard is one of the greatest songwriters of the world and Bill Anderson. I really don't have any particular one that I'll point my finger at because there are so many of them and they all write so different.

CSR: Why do you think somebody like Harlan Howard is so successful and why do his songs always do so well?
Dolly: It just seems like some people have the right ingredients. For one thing, he never tries to be anything that he's not, and he doesn't try to write what he thinks is beyond most people. But I think staying with the same thing and what talents you have and just trying to make something of that. I really don't know but I think that would be it. Must be because he's really loyal in his writing, and he does write an awful lot, and he believes in his things and his work. He wouldn't show anything to the public that he doesn't believe in. He's a real good friend of mine. I've just done an album and I've done some of his songs in it.

CSR: How was your life changed in the last year or so?
Dolly: It's just more activities. It just seems like everything I worked for all my life since

I was a little girl - all of a sudden is just blooming out. It's just great. It gives you a feeling that you can't explain. It's just like you've accomplished something that you worked for all your life.

CSR: I assume that since you were a little girl you wanted to be a big star.
Dolly: Well, my mamma said I always pretended like I was a star and I used to entertain the family. When I was a little girl, we didn't have TV; we had an old battery radio - every now and then, when it didn't fade out. We lived way back in the mountains and, of course, it was hard to get anything. You know, I used to pretend like I was on the Opry and play like I was on the stage. I could see myself in the lights. I had different people I used to make believe I was. Of course, I didn't try to sing like anyone else.

CSR: You have a very unique singing style. Is that something that you tried to develop yourself?
Dolly: No, that's just something I'm just the type of person. I just never wanted to be like anyone else. I just wanted to be myself and whatever that was, if it was good or bad, I still wanted to be. And I never tried to imitate anybody and I just let it come out like it did, and I know I have developed my own voice since I never tried to do anything different than my voice, what was really there. I just tried to strengthen it. I know I have developed my own voice since I was a little girl and I just was always a firm believer on being yourself and I always will be.

CSR: Do you intend to write any duets for both you and Porter?
Dolly: Yes, I do. On my new album I have about three or four of my own songs that I wrote for Porter. I can always write them. But I hope to be able to write good enough duets that he would want to do them. So I have several things in this new album, and he has a new drinking album coming out that I wrote the title song for. I hope, to be able to write good enough for him want to do it.

●CSR

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JACK RENO From Radio Row To Record Row

by Betty Hofer

Mixing business with pleasure is Jack Reno's business. And if you ever hear him perform, you can be sure that his business is all your pleasure! For the Jack Reno brand of entertainment offers more enjoyable notes than a Hammond organ. And ever since his move to WXCL, in Peoria, Illinois, the "Jack Reno Show" has caught on faster than the new bratwurst sandwich in the Minnesota Twins' concession stands!

It stands to reason that Reno rates his own coveted corner among accomplished dee jays today, after more than a decade in the biz,' and it was during a well-deserved vacation from his broadcast chores this year that he made his way from Radio Row to Record Row. For Bloomfield, Iowa's "Pride and Joy," it was a return trip, as he retraced the footsteps of a previous Nashville recording session, which gave the world his first nationwide hit of "Blue," in the year 1963.

The second time around appeared to be Reno's turn to hit the dust. . .the star dust! And his arrival brought many nods of approval for Tree Publishing's exec, Buddy Killen, who was directly responsible for the discovery of the tall-n-talented man of music from the Midwest.

Bearing the legal name of a famous city where people lay their money down for kicks, Reno was definitely dealt a winning hand, when he played his cards on Tree Publishing. He was one of the initial artists signed on Jab, which happens to be the newest label branch to blossom at Tree. The label was formed in an effort to gain the same amount of recognition for the C/W field that the organization has brought to other music categories.

Ruled with Killen's iron hand of efficiency, Jab Records has already struck the industry like the eye of a small hurricane, and anyone who has ever attempted the same feat in Music City knows it's about as difficult as trying to make a home run with your shoelaces tied! But the same minds that have mastered such music monsters as Joe Tex, Roger Miller, and oh-so-many-more, seem to have the right touch. They believed that the addition of an exclusive Country label would be the best bloomin' thing that could happen to any "Tree!" And it looks like they were right. . . .again!

Having recorded several other songs, including one that sold over half a million copies, Reno was waiting in the wings for his chance to cut the mustard with a company that would talk turkey in his language. Reno tells us, "About six months before I had any dealings with Buddy, I was under contract to Banner Records; however, I soon severed my relations with them. I had my eyes out for a label, but I couldn't find anything but back-door deals. Living in Peoria, and hoping to get with the happenings in Nashville, is like running into a brick wall with arms. I'd been caught in the usual clinch of promises and put-offs. Tinsel tongues had wagged in my direction before. That's why I knew what the real thing was, when it came along. And that's why I immediately had an astute admiration for Buddy Killen and his straightforwardness. Everything's black and white with that guy. He calls 'um as he sees 'um. I mean, if he tells you it's raining outside. . .IT'S WET!"

In other words, the signing to Jab Records

has put Reno "out on a limb". . . .the TREE limb. . .and he likes it!

The public apparently likes it, too, judging from their acceptance of Reno's first Jab release, "Repeat After Me."

Reno's journey from Radio Row to Record Row didn't bear any resemblance to Batman taking off in space, but I'm sure some of us would agree it could give Twiggy a run for her money!

It was a sign that the wheel of fortune was letting him cash in on the flip side of a career he had nurtured since the ripe old

age of sixteen, when he had his first "live" show of "pickin-n-grinin" on KCOG, in Centerville, Iowa. This gave him his debut under the flicker of the spotlight section, and it put him in a position to realize that entertaining people was a whole way of life. . .the way of his life. He would make the best of what he wanted most. He took it seriously; and apparently KCOG did, too, when they gave him a full-time DJ show. From that day forth, Reno was to wear two hats: one for broadcasting, one for recording.

From Centerville, Reno moved to an entertainment position with WNAX Radio, in Yankton, South Dakota. He began touring the area with the WNAX Band, and remembers singing the old Webb Pierce hit, "It's Been So Long," on his first personal appearance with them.

At this point, ole Lady Luck was evidently amused over the situation as she smiled down, or maybe even gave forth with a real belly laugh; but at any rate, she was on Reno's side! Things were unfolding in his favor at this time. And the writing on the wall was seen by the eyes of success in 1955, when he became a "regular" on the nationally-known ABC-TV "Ozark Jubilee," hosted by Red Foley. But just when the race seemed to be going good, Reno was forced to make a "pit stop," at Uncle Sam's request!

The chips did seem to be down, considering the fact that he had to give up all that he had going for him on the network show, in exchange for a 2-year hitch with the US Army. But Reno has a fistful of determination, and when depressing situations strike, he just hauls off and hits back! Well, it was during his time at Ft. Leonardwood, Mo. where he certainly must have led with a powerful "right," that he came out of the ring as a winner with his hit recording of "Blue."

By the time of his discharge, Reno felt that entertaining was more important to him than almost eating or sleeping. A line-up of radio stations was to follow, to help earn him his acclaim, while still keeping him available for local personal appearances. He's entertained the dickens off dials in such markets as KWNT, Davenport, Iowa; KCKN, Kansas City, Kansas; KLLL, Lubbock, Texas, and WXCL, Peoria Illinois, where he currently works a 4-hour stint on the 24-hour Modern Country Music outlet.

Off-air hours at the station finds Reno sitting in the Music Director's saddle. He passes final judgment on all music programs, and has a vital voice in the area's record sales. However, he clearly states that he's never partial to friends in the industry. A record has got to "have it" to get past the critical ear of Jack Reno in WXCL's audition room. He knows what he's looking for whatever the label, whoever the artist. Reno says, "I'm only interested in hits. . .the ones with a sound that sorta makes ya wanna come unglued."

Today, ole Pappy Time is probably Reno's biggest opposition. For day is not done when he leaves the radio station. About the time the rest of the world steals away in an easy chair, Reno slides into the spurs he has earned for himself as recording artist, and heads for a local club engagement. At 1 a.m. he'll close his guitar case, rub his tired blue eyes, have a final cup of coffee, and try to make it home before it's time to start all over again!

It's almost certain that the pathway from Radio Row to Record Row will become a familiar one for Jab's Jack Reno. But whatever avenues await him, he's bound to see one-way signs to more success, because Jack Reno is a man willing to WORK for that. And when you're at bat, that's what it takes to keep the ole ball game going. . .along with some worry and waiting. Anyone who disagrees isn't really keeping an accurate score.

●CSR

"I'M WEAKENING"

by

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CSR PHOTO PARADE

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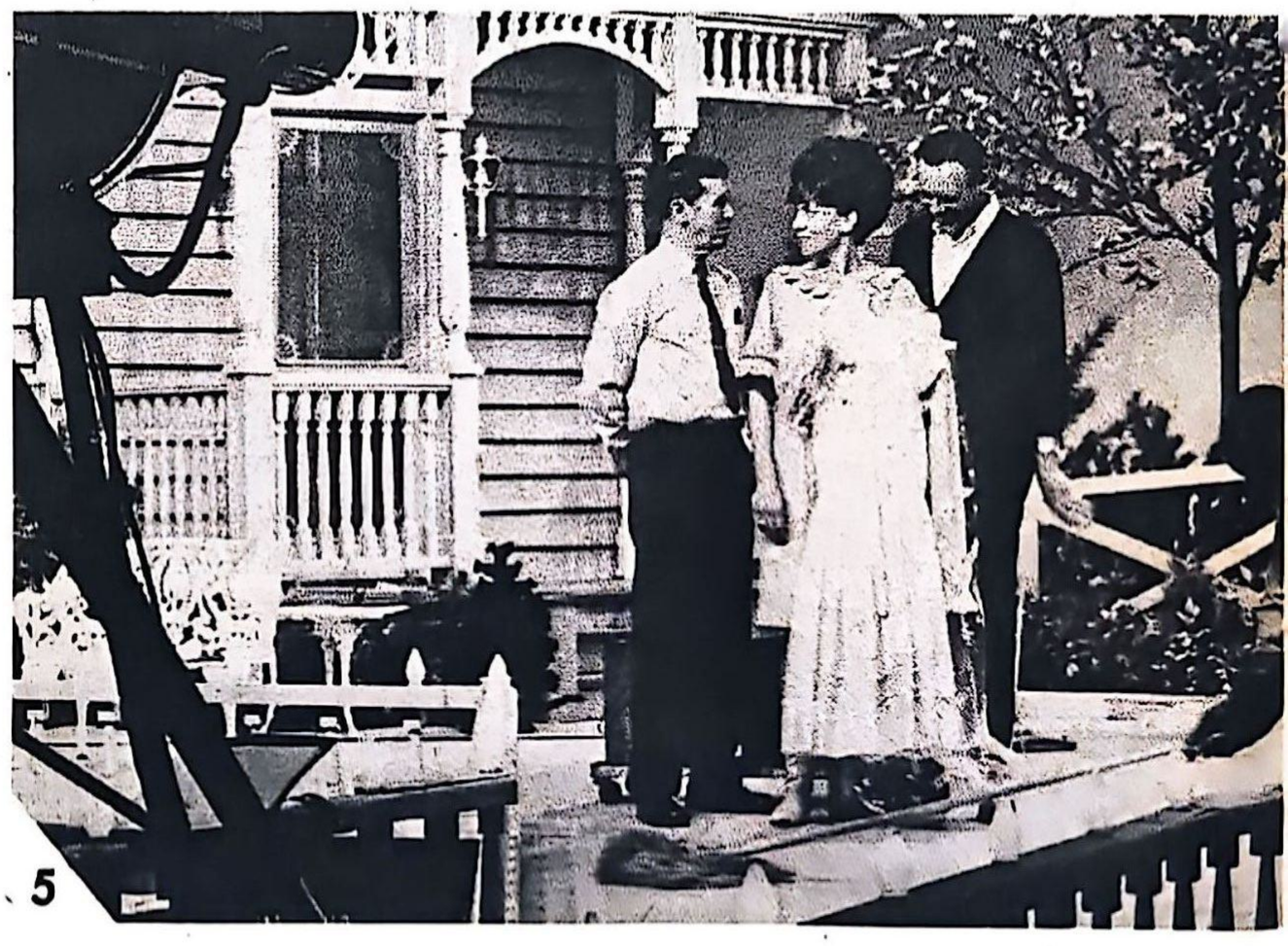

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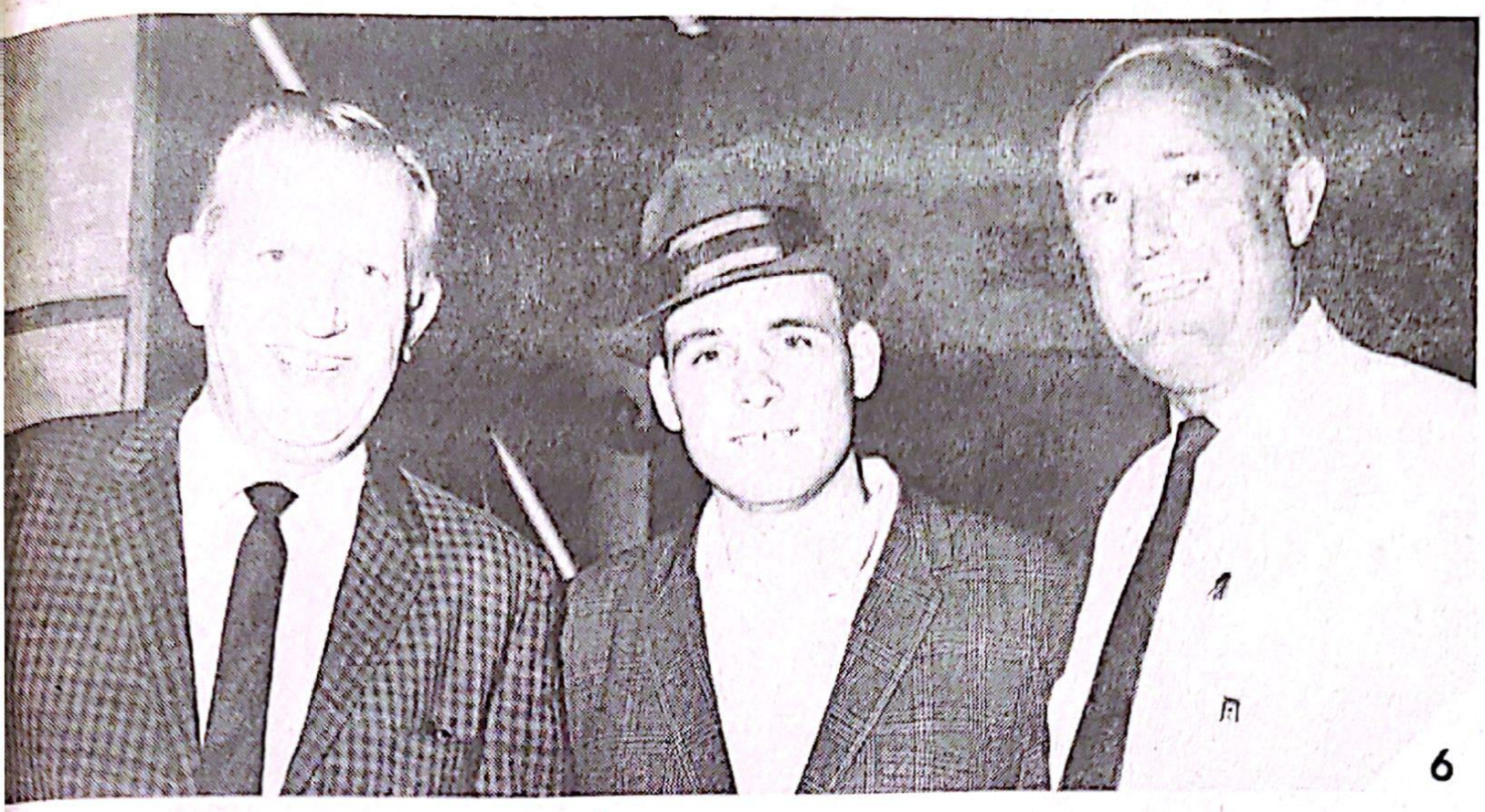

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(1) Happy Shahan, Molly Bee and Rex Allen got together in Texas for a picture snapping session. (2) Archie Campbell as few people see him, in a serious mood during a recent recording session. (3) Uh-oh! It looks like Junior is at it again. (4) Roy Acuff and Del Wood show Opry visitor Eddie Alpert around the Ryman auditorum backstage area. (5) COLOR COMBINATIONS are a major consideration for for Opry folks in Nashville, now that WSM is video-taping the show in color for syndication. Jud Collins, show emcee, (right) and Roy Acuff give RCA Victor Songstress Dottie West a man's advice on the proper shade to wear. (6) Moss Rose writer Hank Mills who also records for Decca is flanked by two of his bosses. Left Owne Bradley, Decca Exec. and right Hubert Long prexy of Moss Rose Publications Inc. (7) TREE TOPPER——New executive at Nashville's Tree Publishing Co., Inc. music publishing house is Jack Jackson. He will be Director of Tree Enterprises.. (8) Earl Scott, who would probably rather hunt then do anything else, checks to make sure that the safety is on before his latest sojourn into the woods. (9) Justin Tubb and bride, Carolyn McPherson, married Christmas night at Radnor Church of Christ in Nashville, with reception at the Ramada Inn. ●

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24. George Jones
25. Claude King
26. Hank Locklin
27. Bobby Lord
28. Louvin Brothers
29. Bob Luman
30. Loretta Lynn
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33. Skeets McDonald
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35. Roger Miller
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43. Bill Phillips
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John D. Loudermilk Story
(continued from page 37)

one who knows him is bland about him: you either intensely like him or dislike him. There is no middle ground.

Those that dislike him are, generally, the kind of people who sit in the center of their little world and don't want it disturbed. Their worlds are built out of papier mache and balsa wood and John has shown a great propensity for rattling their rafters. And to these people that's just not cricket. If his enemies are numerous then his admirers are legion, but the one thing they have in common is the great respect, admittedly grudgingly extended in some quarters, they have for his ability as a songwriter. He is, in fact, one of the best in the business today. He approaches his craft with a great diligence and an even greater sense of responsibility that he feels goes hand in hand with his chosen profession.

"I think that the songwriter-composer has a tremendous obligation. Because the composer today is the poet of our times. The poets are sitting around writing stuff that's far out and doesn't rhyme and all that. But the little cat that's writing songs that fit the man — he is the philosopher — he *is* the poet of our times. When you get in this position you have an obligation to not give the people out there the wrong thing to think. Don't mess their minds up. Don't scream about peace and don't put political motives into your philosophy and into your entertaining songs. That is cruel and I think there are several writers that are great writers and probably better writers then I'll ever be who have used their vehicle or they have been used by others as a vehicle for political messages."

He has tried to keep away from the people who he feels are not contributing anything worthwhile. So therefore he has, admittedly, isolated himself from much of the Nashville scene and yet, strangely, he is an integral part of it. That he, himself, exerts a tremendous influence in Country Music is exemplified by the fact that he is a member of the Board of Directors of the CMA.

There are many things you can say about him: that his talent if not genius, surely borders on it; that he is an intensely alive and aware man; that he is a genuine individual; but best of all, I guess, is just to say he is John D. Loudermilk and, friends, a John D. Loudermilk comes down the pike about once in a lifetime. WTA ●CSR

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The Jack Greene Interview
(continued from page 15)

Ralph: Jack, so interviewing you is not a new thing for me. We've gone through many things; so now what I've tried to outline thus far is the fact that by the time you got to "There Goes My Everything" and the awards, you were a veteran of the business. You had worked at it a long, long time, as you told me earlier - for twenty-four years before. It all began to happen with "There Goes My Everything". Following that "All The Time," and the current record, "What Locks The Door" is at this time number two. Jack is worried that it may not go number one. I think it will. He used to worry that a song might even get in the top 100 but now he's worried if it will go from two to one. Recently we had a display on television of all your awards and you've won them from so many sources. How many have you won for 1967?
Jack: Actually, the awards themselves, Ralph, I've counted nineteen.

Ralph: Just this year?
Jack: This year. But they're from different sources many of our fans don't know about, Billboard and Cash Box awards, but four of these awards were for number one records in the charts like "There Goes My Everything" number one record and the album, and "All The Time" was also number one, so that makes four awards from Billboard magazine. Music City News awarded us a very beautiful plaque for the best song of the year.

Ralph: So you won nineteen in all.
Jack: Two of these are grammy plaques that they give you just for being nominated.

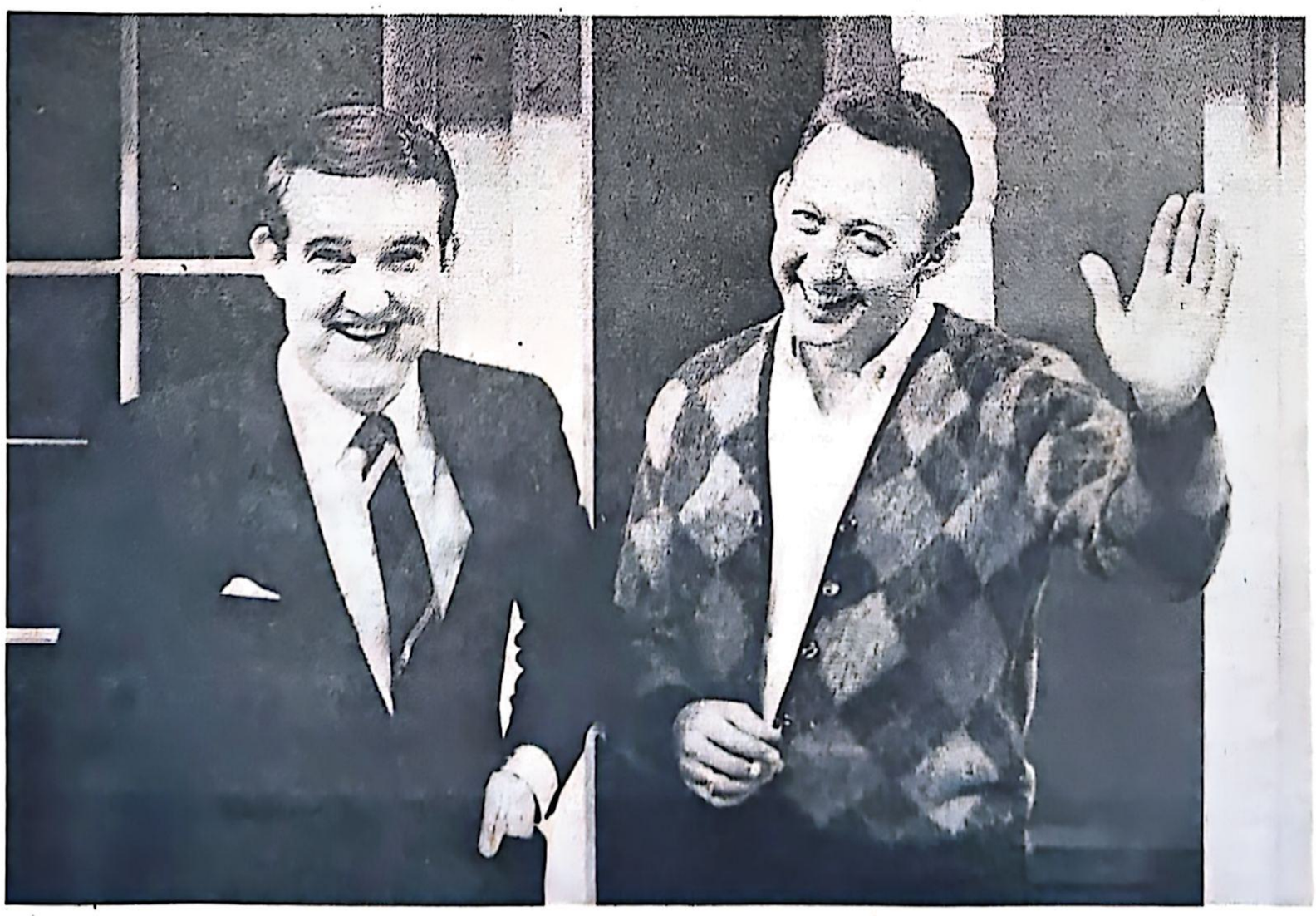
Ralph: And that's quite an achievement because when you consider all the records made in a year's time, to be nominated for a grammy means you finished in the top five, and if you don't get a grammy you get a plaque which denotes that you were nominated.

Ralph: Jack, what does the future hold for Jack Greene? I realize that you can't forecast what will happen to your records but I'm curious as to whether you would like to expand your career and perhaps later on try a little acting in the movies or perhaps on stage or just stick with what you have and solidify that.
Jack: I think, Ralph, what I plan to do now is sort of stay with what we have. I want to have one of the finest road shows we can put together.

Ralph: Do you have a band now?
Jack: Yes, I have four pieces now. Jack Greene and the Jolly Green Giants. Somebody tagged us with that name about a year ago; of course, you tagged Bob Luman with that, remember?

Ralph: Well, actually I did that a long time ago because a friend of his started calling him that. Today, on TV we received a video tape of your appearance in the Macy's Christmas parade on NBC-TV. You were introduced by Lorne Green and Betty White, the NBC co-hosts of this annual parade which is held on Thanksgiving morning and you represented country music in the parade by riding in a buckboard through the streets of Downtown Manhattan and I think you said you rode some thirty-five blocks and you sang in the parade and were seen by millions across the nation on NBC television. Was this the biggest thrill of your life?
Jack: One of the biggest. I was very excited about the whole thing: just being on network television was quite an accomplishment for me. It's quite an honor to be in this particular parade. A gentleman from NBC was present the night the CNA had presented the awards.

Ralph: He must have been quite impressed, Jack. Well, I think we got in because he was here at our convention. His name is Arch Robb and he is producer of special events. After the convention he went back to New York and met with the people who were involved with the show. He said that he would try to get somebody like myself to represent country music because he had been highly impressed with the whole thing: the growth of country music and the way country music is being accepted and sales of country music records are up, and he thought country music should be represented by somebody in the parade.



Ralph: Jack, I think that I cut off part of your answer a little while ago. We got into the fact that you've now hired a band, the Jolly Green Giants, but I don't think you answered my question about any expansion in your career.
Jack: Actually I've watched these TV shows and I'm currently on the Ernest Tubb syndicated TV show and there has been speculation of a Jack Green show but, when I see myself on TV, I'm not satisfied with the outcome. Not satisfied with the sound and look, and I'm afraid it might do me more harm than good. As far as my plans go, I'm going to continue with the Grand Old Opry.

Ralph: By the way, congratulations, Jack - you are the newest member of the Opry.
Jack: This is something that's been a lifetime dream for me. Most of us fellows, when we start out and we're young, have a goal to reach or to aim at and this has been one of the goals that I've always had. As far as continuing activities go, I would like to venture into network TV. I think we had a new frontier there that I believe we haven't started to scratch yet. I would like to venture into the foreign countries and Hawaii.

Ralph: Would you like to tour overseas?
Jack: Yes, I would because I hear people come back every day, now, especially, a year after "There Goes My Everything" was popular in this country. It's just reaching there.

Ralph: I would like to briefly touch on your private life if I may. You are married?
Jack: I married Barbara Ann in Atlanta, Georgia.

Ralph: How many children do you have?
Jack: We have five children, four boys and one girl.

Ralph: You have quite a few little deductions there, don't you?
Jack: Yes, I do.

Ralph: How about the names of the kids?
Jack: The oldest is Jackie Wayne and he's 13, and the only girl is 11, Barbara Lynn; and Tony (his name is Forest Anthony but we call him Tony) he's 7, and we have Jan Thomas, two years old and the baby, Mark Allen, who was just a year in October. I don't have enough time to spend with them but I'm very proud of the family and we've just moved into a new home in Madison where we have a lot of room and an acre of land for the kids to play on.

Ralph: This is more or less a reward for all the years you've struggled, and this is the story of Jack Greene, a 1967 success after trying for twenty-four years.

●CSR

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"Kansas City Star"
"Hurry, Mr. Peters"
"Green, Green, Grass of Home"
"Livin' in a House Full of Love"

APRIL, 1966

Marty Robbins
Eddy Arnold
Ernest Tubb
40th Anniversary of Grand Ole Opry

•

"True Love's A Blessing"
"England Swings"
"Sittin' On A Rock"
"Giddy Up Go"

JUNE, 1966

Buck Owens
June Carter
Don Gibson
Dottie West
Archie Campbell

•

"Waitin' In Your Welfare Line"
"I Want to go With You"
"Snowflake"
"Thank You Ma'am"

AUGUST, 1966

Sonny James
The Browns
Roger Miller
Judy Lynn
Slim Whitman

•

"Distant Drums"
"Would You Hold it Against Me"
"Take Good Care of Her"
"I've Been A Long Time Leaving"

OCTOBER, 1966

Warner Mack
Loretta Lynn
Billy Walker
Ray Pillow
Hank Williams, Jr.

•

"Think Of Me"
"Don't Touch Me"
"Talkin' To The Wall"
"Tupelo County Jail"
"You Ain't Woman Enough"

DECEMBER, 1966

Bobby Bare
Chet Atkins
George Hamilton IV
Connie Smith
Kitty Wells

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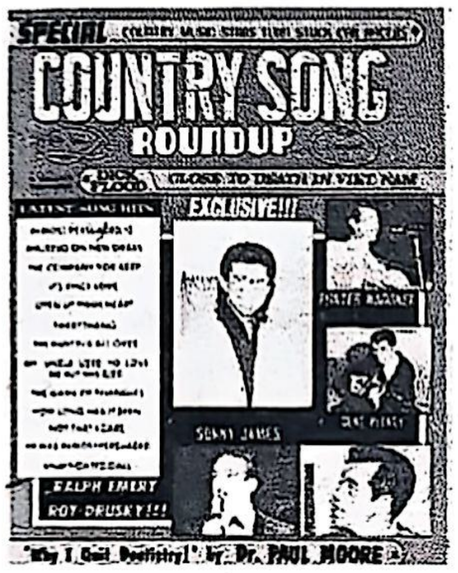
"The Tip Of My Fingers"
"A Million And One"
"Almost Persuaded"
"The Streets Of Baltimore"
"I Get The Fever"



FEBRUARY, 1967

Porter Wagoner
Roy Drusky
Gene Pitney
Dick Flood
Little Jimmy Dickens

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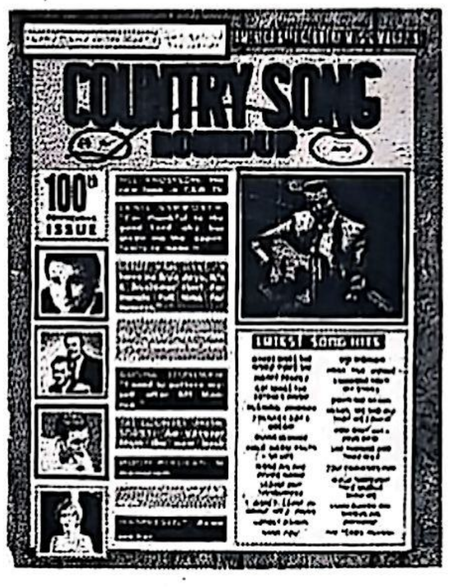
"Open Up Your Heart"
"Sweet Thang"
"How Long Has It Been"
"The Hurtin's All Over"
"Walkin' On New Grass"
"It's Only Love"

APRIL, 1967

Margie Bowes
Stu Phillips
Don Bowman
41st Anniversary of Grand Ole Opry

•

"There Goes My Everything"
"The Fugitive"
"Green River"
"Funny, Familiar, Forgotten Feelings"

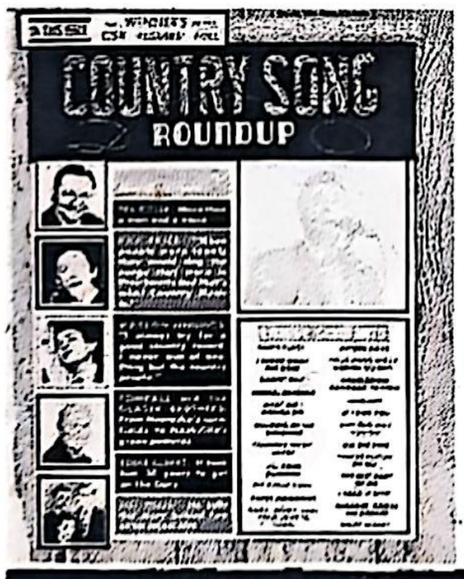


JUNE, 1967

Ernie Ashworth
Leroy Van Dyke
Wilburn Bros.
Jeannie Seely
Country Music Story

•

"Need You"
"Where Does The Good Times Go"
"I Won't Come In While He's There"
"Driftin' Apart"

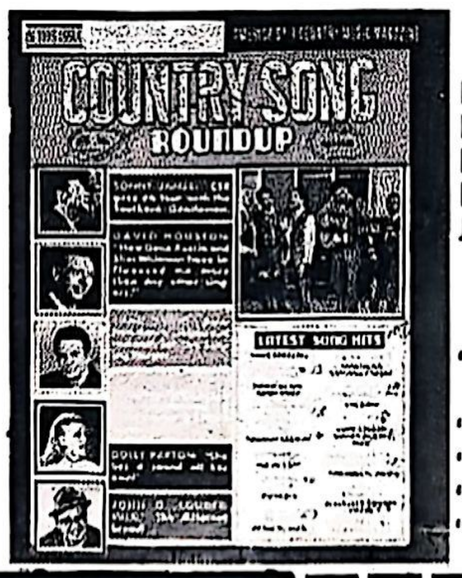


AUGUST, 1967

Tex Ritter
Ray Price
Waylon Jennings
Tompall And The Glaser Bros.

•

"Danny Boy Jackson"
"Sam's Place"
"Ruby Don't Take Your Love To Town"
"Mental Revenge"



OCTOBER, 1967

David Houston
Hank Snow
Merle Haggard
Dolly Parton
John D. Loudermilk

•

"I Can't Get There From Here"
"With One Exception"
"Promises And Hearts"
"Tonight, Carmen"
"Pop A Top"

DECEMBER, 1967

Charlie Pride
Del Reeves
Buck Owens
Connie Smith
Bobby Bare

•

"My Elusive Dreams"
"No One's Gonna Hurt You Any More"
"How Long Will It Take"
"Your Tender Loving Care"
"The Chokin' Kind"

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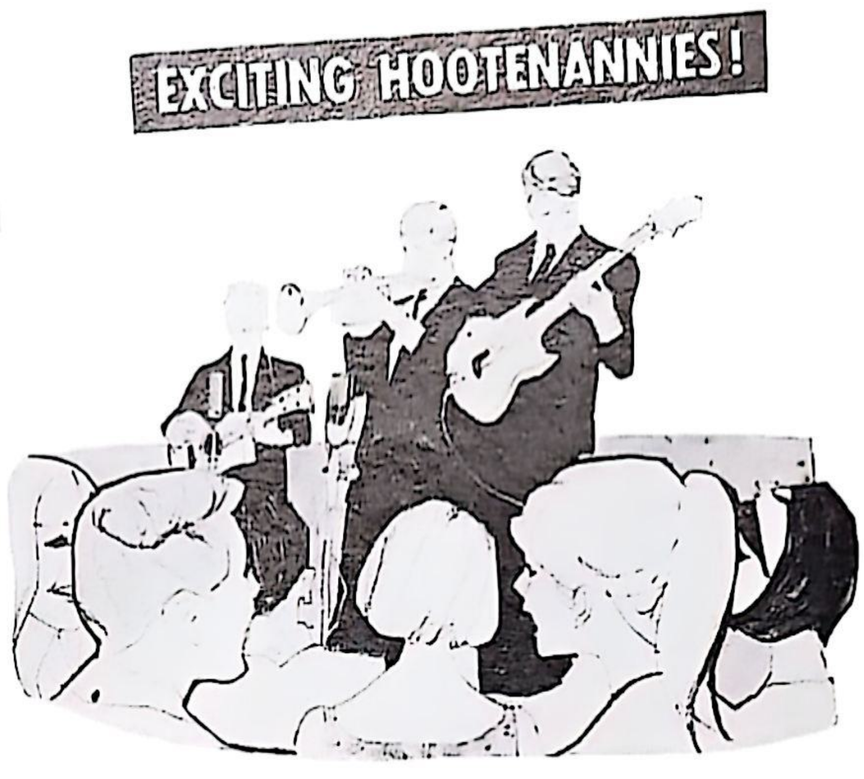

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